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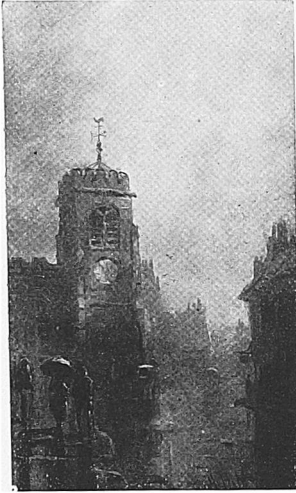
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A PAINTER OF SUNSETS

BY CHARLES M. SKINNER.

With original illustrations by George H. McCord.



STREET SCENE.

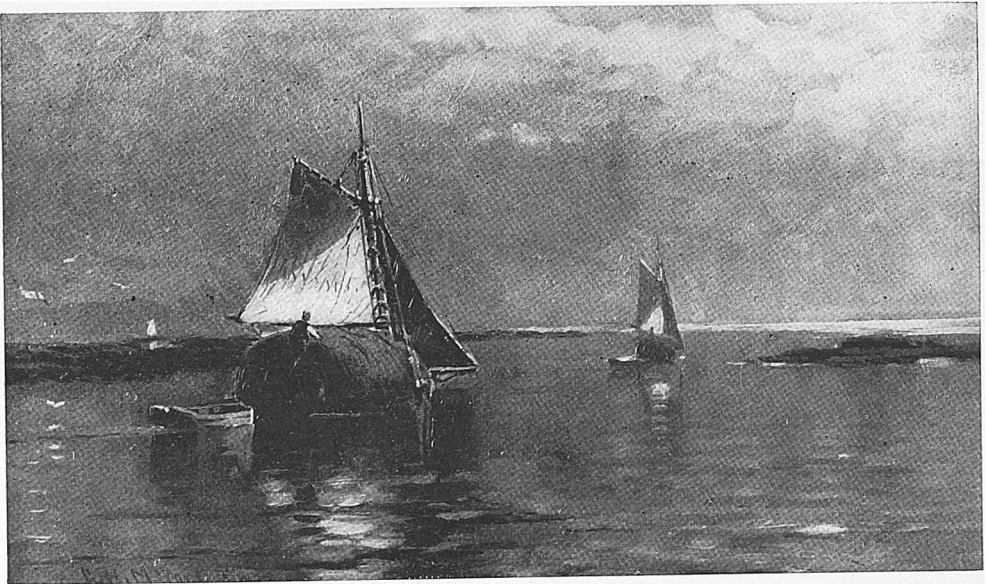
SUNSET McCORD, his studio neighbors used to call him, but that was in the days before he had begun to give them a surprise every year. In private life his name is not "Sunset," but George Herbert McCord. He got his nickname because he so gloated over color and light that nothing less than the western glories enabled him to express himself. There are natures that vibrate to certain colors and effects just as the strings of an instrument respond to the tones of a voice or a bell, and this painter was particularly susceptible to the charm of sunset. He broadened

away from this agreeable, if restricted, theme after a trip or two abroad and some earnest study of Nature in New Jer-



ON THE BEACH.

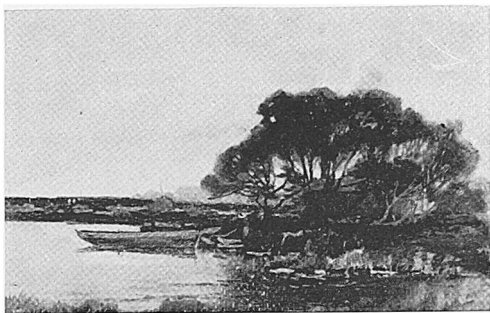
sey, for he began to find pleasure in the quieter effects and softer tones of the landscape. Those who have watched his course are still sensible, however, of a cor-



BOATS CARRYING HAY.

tinuity of the same sentiment that he showed in his work of fifteen years ago, and even in these black and white copies of some of his pictures it will be suggested—the sadness, the mystery, the atmospheric glow and tenderness.

Do you not feel it? Richness and solidity you are sure to feel in that view of the hay barges drifting down the river toward that world of cloud which hangs above the horizon. Earth and sky contrasts, too, are obvious



IN SALT MEADOWS.



CARISBROOKE CASTLE.

luxury in this commonplace century—a thrill. The painter of sunsets has moved us as by a drama.

Especially are these qualities shown in McCord's winter-scenes, taken often just after sunset when night is closing down but the snow gives back what brightness remains in the sky. A shudder as from creeping cold comes over sensitive people when looking at these mournful yet fascinating scenes. They form a pleasing contrast of emotion when they hang in some cozy library, warm with a log-fire, softly bright with lamps. It is like witnessing in a comfortable theatre the woes of King Lear, or like sitting, not on the ground but on soft rugs, "to tell sad stories of the death of kings." The melancholy note so common in English poetry reappears in the American painter of sunsets.

in the castle, planted like an Alp above the town and the teeming river. The very composition in this work—the repetition of aspiring lines—instances a loftiness that is symbolic of its history and meaning. We drop down to humbler themes and methods in the shore views and the rainy day, but, let us praise humility all we will, we turn again to that glowing picture where

The splendor falls on castle walls,
And hoary summits, old in story,

and thank the artist for that rare



THE CASTLE TOWER.